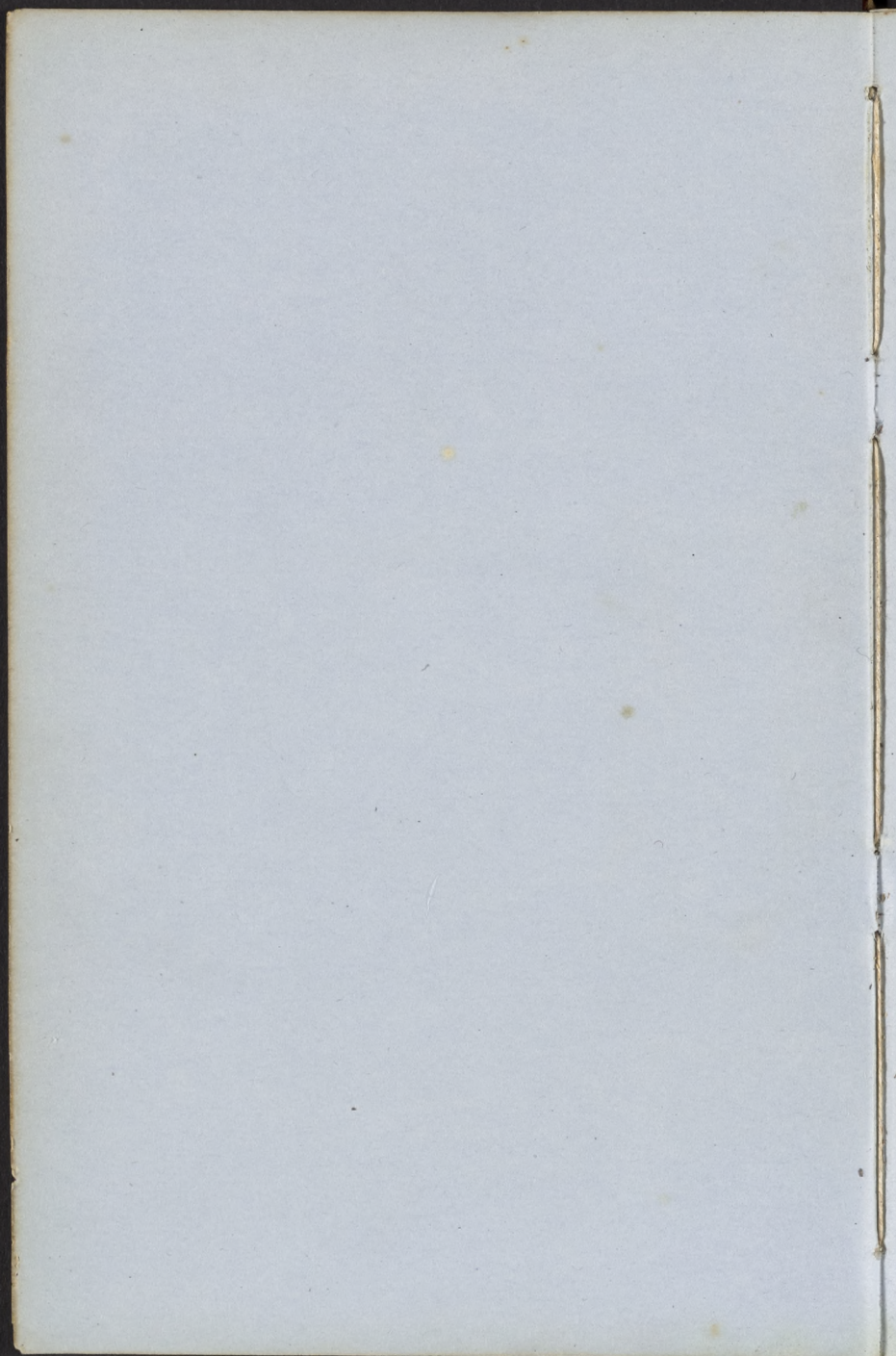
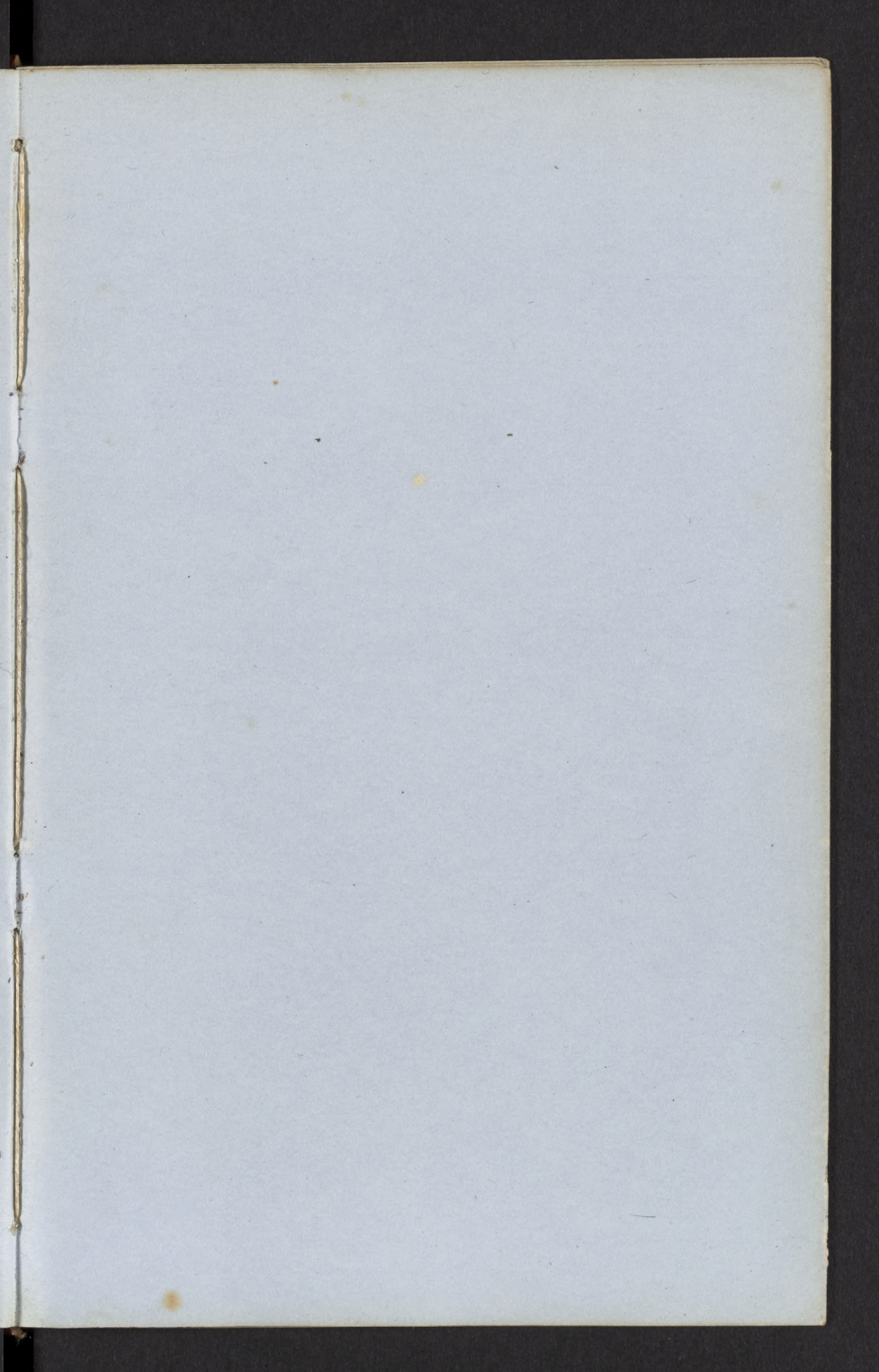
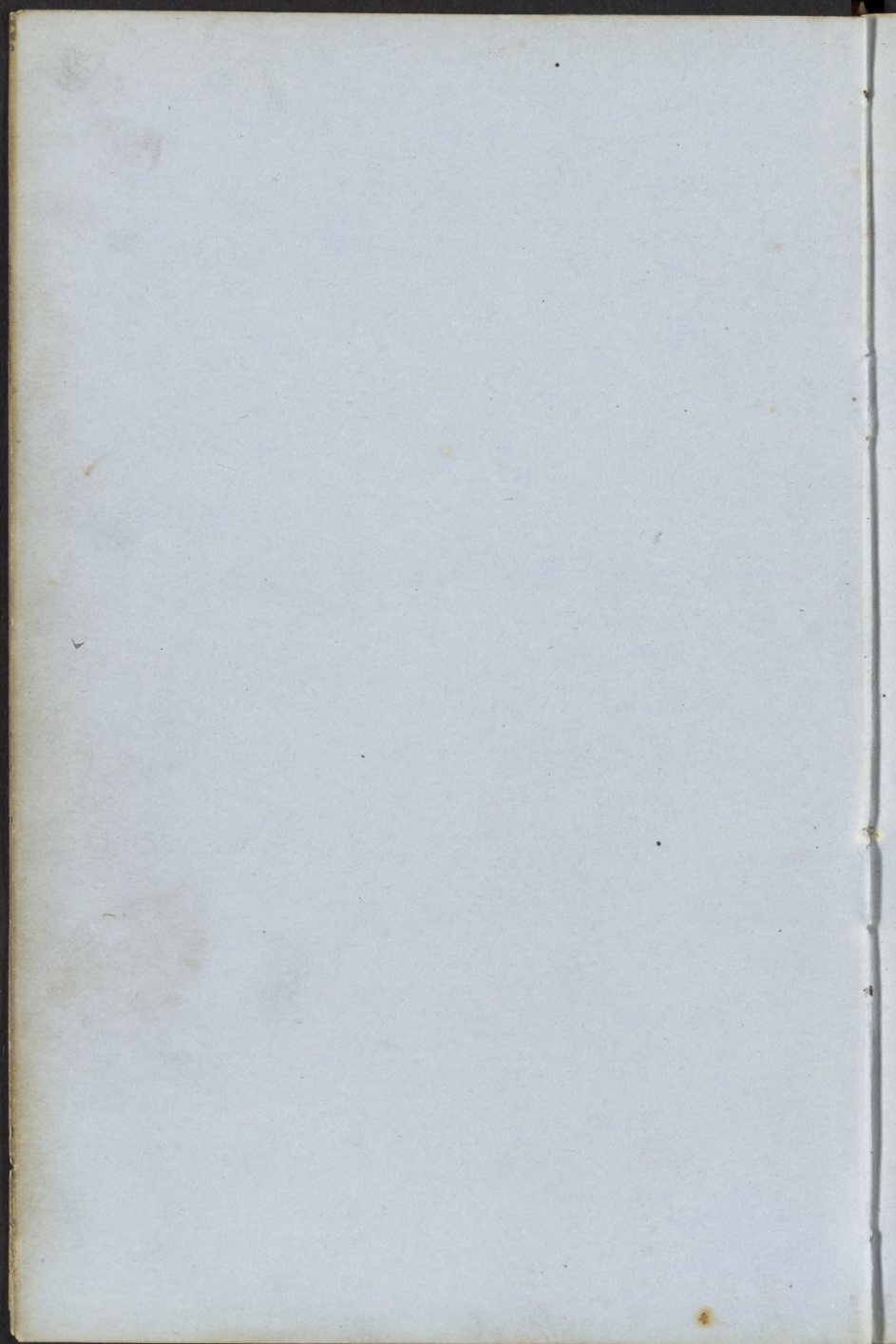


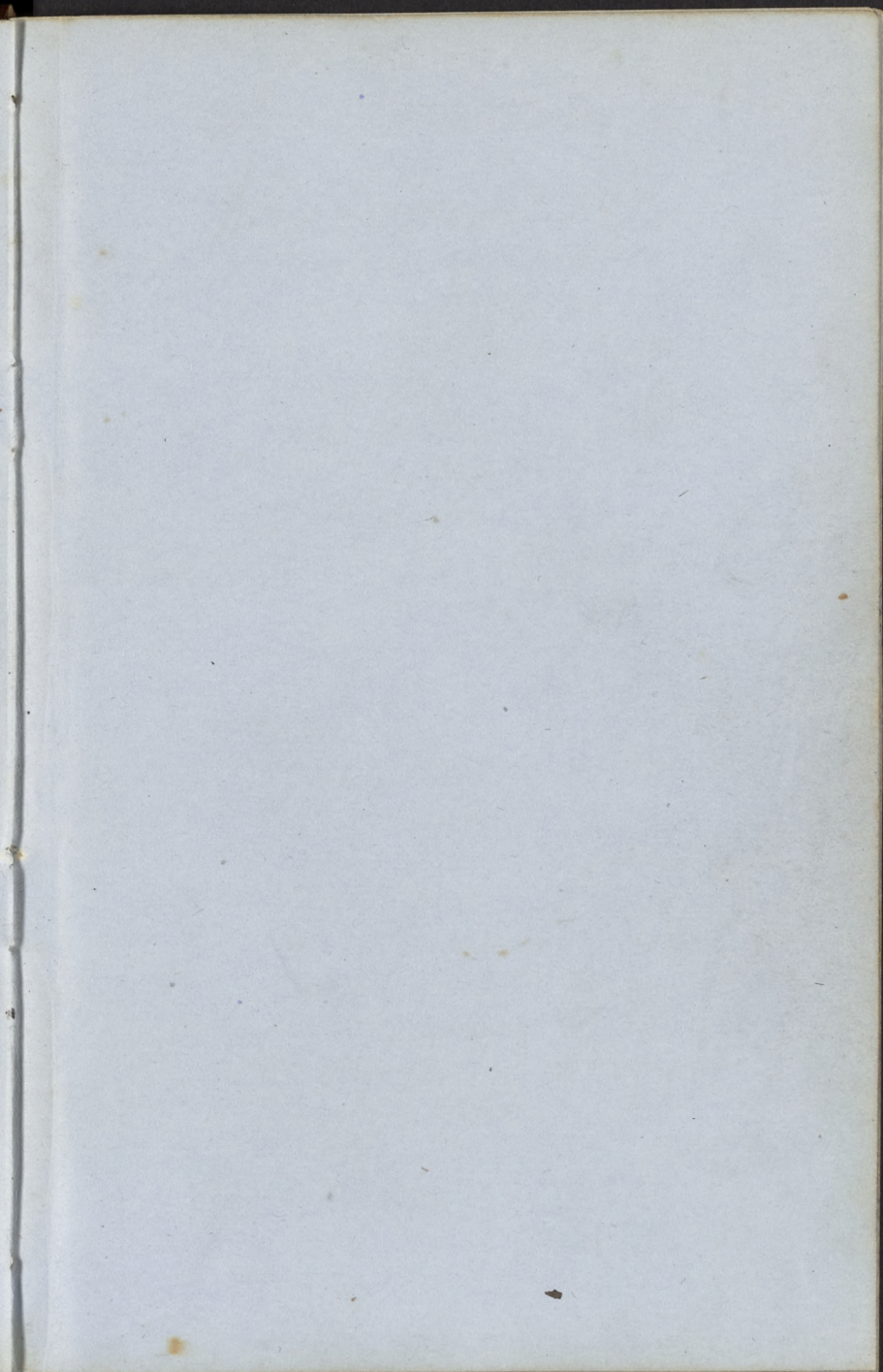
1996 3.3 11A

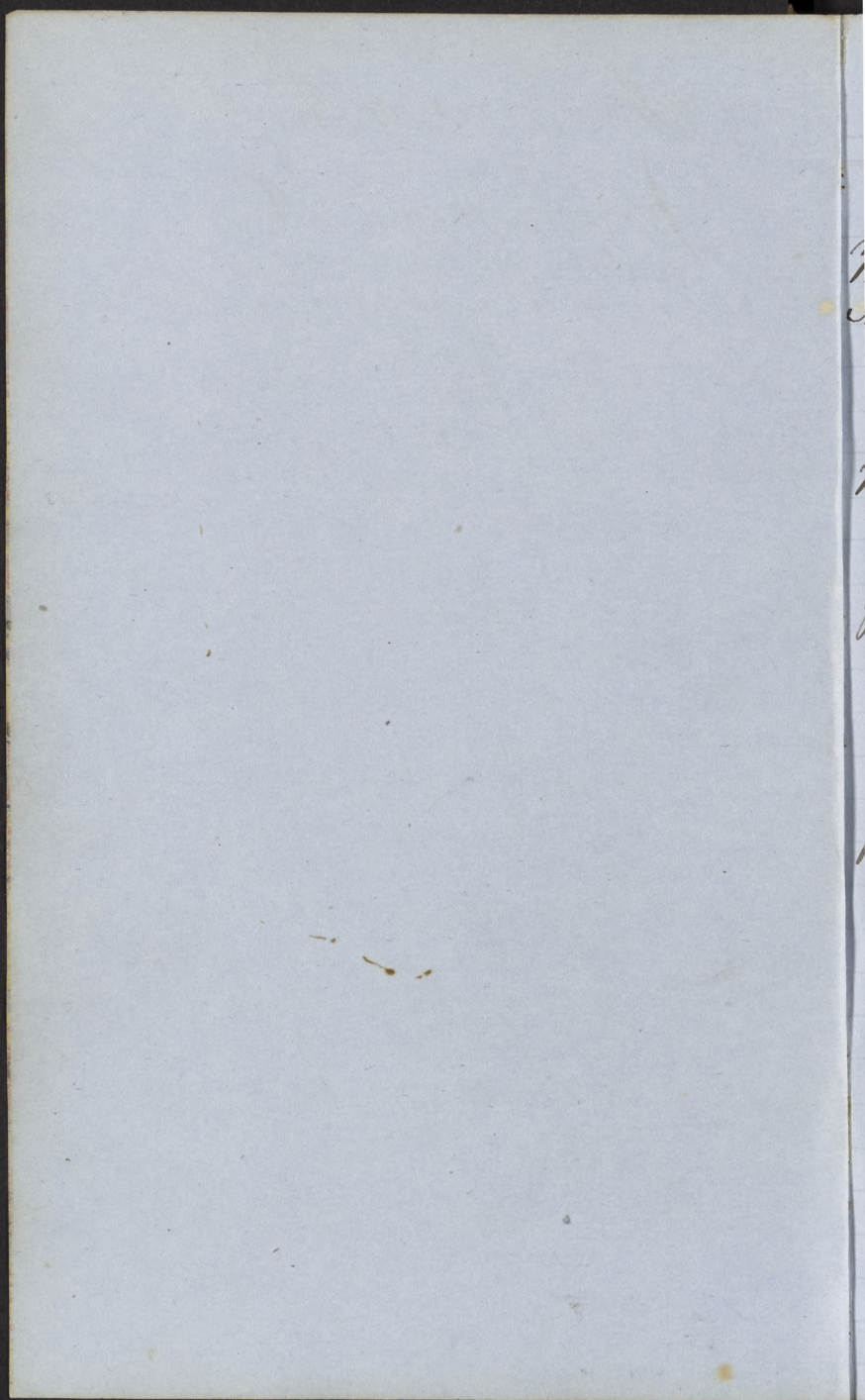
(H.A. Mayhew.)











San Francisco Aug 21st 1854

③ Jonathan Mayhew On		
Mar 21	To Cash for Freight	53 00
Apr 20	" " " " " " " "	40 00
" "	" " " " " " " "	2 20
" "	" " " " " " " "	15 75
" "	" " " " " " " "	88 00
May 12	" " " " " " " "	102 00
18	" " " " " " " "	571 53
28	" " " " " " " "	21 45
June 1	" " " " " " " "	5 00
8	" " " " " " " "	10 00
" "	" " " " " " " "	6 00
" "	" " " " " " " "	2 00
19	" " " " " " " "	46 46
July 6	" " " " " " " "	1 00
" "	" " " " " " " "	2 00
4	" " " " " " " "	64 11
" "	" " " " " " " "	43 00
" "	" " " " " " " "	14 50
" "	" " " " " " " "	4 80
7	" " " " " " " "	40 00
" "	" " " " " " " "	1 00

Joel Pitman
To Cash

On 1073 80
1000

1857 San Francisco Aug 11. '57

		Thos Mayhew	Dr
Apr	20	To Commissions	16 00
"	"	" Wmaffays	18 00
"	"	" Smith & Co	22 00
"	"	" " " " " " "	19 00
"	"	" " " " " " "	75 00
"	"	" " " " " " "	20 00
June	28	" Capt Bates & Co	50 00
"	12	" Gas. On a/c	57 83
"	"	" Baillot	1 00
"	"	" Sam "	6 00
"	"	" Charley "	73 75
"	"	" Wmaffays	20 00
"	"	" " "	30 00
"	"	" Printing	22 00
"	"	" To mast	22 50
"	"	" Commissions	11 00
"	"	" " "	39 10
July	10	" Wm M Butler	50 00
"	25	" " "	92 00
"	"	" Wmaffays & Co	47 00
"	"	" " "	16 00
"	"	" Cash for hand	35 50
"	"	" " " "	37 50
"	"	" Commissions	22 00
"	"	" Cash for Necker	54 50

859 68

San Francisco Aug 21: 1854

July 25	Phil. Mayhew	On
" "	To Ship Chandler Hill	20 18
" "	Carpenter & Caulder	45 45
" "	Jack May	39 00
" "	Men on board	8 00
" "	Patent Gaff	5 00
" "	Inspecting	5 00
" "	9 Barrels	31 50

154 13

June 19	Bills Payable	On
" "	By Cash from A.K.F.	35 00

Apr 28	Geo. Smith	On
May 12	By Cash of M.C.	50 00
June 23	" " "	45 00
July 7	" " "	2 00
July 7	Sales of Wagon	110 00 20 7 00

Jan 21	Bills Receivable	On
" 9	To Cash by A.K.F.	120 00
Aug 4	" " " G.P.L.	50 00
" 14	" " " M.H.	15 00
" 14	" " " M.S.	30 00 170 00

Aug 1	House Account	On
" "	To Lady Johnston	44 00

San Francisco Aug 21.57

1857

Apr 20	Phet Mayhew	On	
	93y Amt of Ffist date		40500
June 12	" 2 Freight		22218
"	" Amt Recd from M		2000
"	" " " " " "		5000
July 25	" Freight Sac City		10000
"	" " " " "		9920
"	" " " " "		9200
"	" " " " "		10200
"	" " " from Landing		1450
			110488

Aug 17	Wm. Account	On	
	To Will Hense		11000

July 25	A. J. Bates	On	
	93y Amt paid M.		4393

3	Johnathan Mayhew	On	
May 20	93y Cash On acc		8000
May 16	" " " " " "		20000
Aug 3	" " " " " "		44700
			75700

Aug 24	Wm. C. Anthony	On	
	To Cash On acc		3000

1854 San Francisco Aug 28th 54

3 Jonathan Mayhew Cr
 To Cash pd Mayhew 100 100

To Cash pd M.B. Cr 17000

Bills Receivable Cr
 To Cash of N.H. 4000

To Cash of S.S. Cr 3000

Interest Cr
 To Cash from do 7 50

Bills Receivable Cr
 To Cash of N.H. 15000

Interest Cr
 To Am 3 75

Oct 20th
 Bills Receivable Cr
 To Cash of J.M.
 for Note of Anna Mayo 4000

Mayhew Rancho Oct 14 '57

Bills Receivable Cr
By Cash from H.F. 40000

Bills Payable Cr
To Note of H.F. 35000

Bills Receivable Cr
By Cash from H.F. 12000

To Note of H.F. Cr 85000

Worse Account Cr
By Had from
To 2 Notes 8000
" 1 Coll 10000
2500

Oct 14 Jonathan Mayhew Cr
By St James 4263

Oct 14 J.S. Mayhew Cr
By Cash from above 4263

Jan 6 Jonathan Mayhew Cr
By Cash from above 5000

Marquis Rancho Mar 1st 1858

7

Marquis Rancho	On
To Amt pd Toome	382000
" " " Wagon	17000
" " " H. Long Head	1200
" " " Silby	17845
" " " Wagon	31500
" " " Folan	1500
" " " Ref	430
" " " J. English	125
" " " for Black	1000
" " " Wip Cash	200
" " " Sim Ripe	200
" " " Loping Blab	125
" " " Egg Shaw	950
" " " Expenses	927
" / for White Horses	15000
" / Black "	10000
" / Cornell "	11000
" / Pinto "	5000
" / Gray Mare	13500
" / Grey Colt	3000
" / " Horse	7000
" / On	17500
" / Red Heifer	5000
" 2 "	7000

539032

Mayhew Rancho March / #58

H. A. Mayhew
By Horse & Saddle

Cr

840 00

James W. Hughes
To 1 Horse & Saddle

Dr

202 00

G. W. Allen
To Papaya Horse

Dr

1 00

A. L. Fisher
To 4 Constables

Dr

325 00

H. A. Mayhew
By 1 Const

Cr

100 00

H. A. Mayhew
By Miles Rancho

Cr

2050 32

A. L. Fisher
By Cash on

Cr

2500 00

H. A. Mayhew
To

Dr

Cr

By 1 Bull
" 3 Hogs
" Butch bill

62 50

75 75

112 139 37

Mayhew's Rancho Mar 16th 58

- Bone Rancho	Or	
To 1 Bull	6250	
// " 2 Sons	7000	
" 1 q mare	275	
" Buft Bill	112	139 37
A. K. Fisher	Or	
To recording deeds		650
- By American Exchange	500	
" 9 Boots	900	
" Watch	1800	2200
- Johnathan Mayhew	Or	
To cash pd on Dugg		250
- Edwin F. Burdick	Or	
By mkt commencing Feb 15 th		
- Asd Irishman	Or	
By mkt com Feb 17 th		
To cash Cr of		100
- Bone Rancho	Or	
To Bull of 1 should have 10		3150

Mayhew Rancho Mar 20th 1858

✓	Home Rancho	Dr	
	To 1 Bay Brod Colt		5000
10	" 1 Whig Male Colt		4800
	" do "		3700
	" 3 Sms		3500
			17000

✓	Mc Allen Mayhew	Cr	
	By Cash pd for costs		13500
	" " " " " "		3500
	" " " " " "		3100
			20150

Paid	Mc Allen Mayhew	Dr	
	To Cash Crd of 30%		3000

✓	Home Rancho	Dr	
10	To 1 Horse		3500

✓	Mc Allen Mayhew	Cr	
	By 1 Horse		3500

✓	Francis Lens	Cr	
	By Note on L. M. May		10000
	To Cash pd to L. M. May	Dr	10000

10	Home Rancho	Dr	
	To Ambr. H. H. H.		17500
			14000

Mayhew Rancho April 2^d 58

W. A. Mayhew	len	175
My Amptd Wette		1400
" " " Burdick		3800

10 ²³ Bomed Rancho	On	
For Amptd Burdick		3800

²⁴ Edwin F. Burdick	On	
For 1 prsins		200

Francis " Lens	On	
For Cash On ac		5000
" 1 Horse		20000

11 ²⁵ Bomed Rancho	On	
For 1 Horse		5500

W. A. Mayhew	len	
My 1 Horse		5500

Francis " Lens	On	
For Cash at Mission		2000

^{May 9} Washum Lass & My	len	
My Cash for Horse		7500

Mayhew Rancho May 10th 58

✓ Bone Rancho	Dr	
To Cash Paid Burdick		2000
" " " Asd		2500

✓ Asd Dishman	Dr	
To Cash		2500

✓ M. A. Mayhew	Cr	
By Abre		4500
" Meat		950

✓ Bone Rancho	Dr	
To 95 th Meat		950

✓ By White Horses	Cr	20000
To Liby Expenses		1985

✓ M. A. Mayhew	Cr	
By abre		1985

✓ Bone Rancho	Dr	
To Cash Paid Burdick		2000
" " " Asd		2000
" " " Rancho		2325
" Bone Horse		600
" Bedding Horse		3850
		10775

Mayhew's Rancho May 29th 1858

✓ Irishman's Red On 2000
To Leash

Rancho "Golinda On 2325
To Leash

✓ H. A. "Mayhew On 20000
To White Horse On

✓ By Amt. Some Rancho 10775

✓ Francis's Sons On 2000
To Leash

✓ By Amt. Some Rancho On 11500
By Cath from Com 2500 14000
" " " Conway On

✓ To Expenses to City 4
" " " " 1325 1725

✓ Francis's Sons On 10000
To Leash On a/c 12500
" " " " " "

✓ Robert "Hartman's On 2500
To Offences in Bulls.

10x

Mayhew Rancho June 4th 1858

John Conway	On	
For Sale		10000

H. A. Mayhew	On	
For leather from Condon	On	14000

9 By Expens		17 25
-------------	--	-------

Mathusman & Boy	On	
For 1 Wagon		20000

9 By Cash On ac	On	4000
-----------------	----	------

May 26		
Paid Pancho Golinda	On	
For Cash		23 25

Paid Pancho Golinda	On	
9 By mkt 3 days		
remainder of 1/2		
1 Amt due from S. Am		2 38

Ed Cook	On	
9 By Amt due him		37 33

M. K. Fisher	On	
9 By Cash paid E 2 m		5000

Mayhew Rancho June 21st 1858

Edwin F Burdick On
Lot Balcaespr Sit 210

Boon Rancho On
By Ant from Burdick corp 410

Hog Sect On
To Ant from Burdick 70 00
" " Frank 35 00
" " Polatus 18 00
" " Flansboro 22 00

R. K. Flansborough On
Lot Mare On 100 00
By Barley 22 00

Boon Rancho On
To Hord from Tolan 400 00
" Mayhew 245 00
" " Spring 12 50
" City 10 00
" Bay Horse 25 00
" Ant from Rancho 22 13 7146.3
On

By Ant from Conway 100 00

Mayhew's Rancho June 21st 1858

✓ From Rancho	On	
To City Exp	6 00	
10		
Chas Watsons	On	
✓ By Cash		300 00
9		
From Rancho	On	
✓ By Cash from Thad Hall		200 00
" Horse & Saddle		125 00
✓ Addison Strubbe	On	
To Horse		125 00
L. A. Mayhew	On	
✓ By Amos Alan		200 00
From Rancho	On	
✓ By Cash from Washburn		400 00
22		
From Rancho	On	
To Mrs of Patch	15 00	
✓ " For	675	
" Expenses city	450	2625
" 28		
" Horse Rags	12 00	
✓ " Rancho	200 00	
Deed	6 00	218 00

17

Boone Rancho July 1st 1858

Boone Rancho On
 ✓ By Cash from C. Altheam 2000

Do. A. Maghen On
 ✓ By Cash on a/c 2000
 " " from S. S. 3600 236 00

Boone Rancho On
 By Cash & drafts 400
 ✓ To Chas. S. Hill 87
 " J. W. Hayes 1600
 " Cash paid on 6000 764 87

E. F. Wardick On
 ✓ By Cash 400

Boone Rancho On
 ✓ To Cash paid on 2000

June 23 Bills Payable On
 ✓ By Cash 6000

A. K. Fisher 4000

Boone Rancho On
 ✓ By P. C. & Co. 5000

Boone Rancho July 15th 38

Boone Rancho	Ch
To Rancho	7 50
" Riata	3 00
" Barley & Mackerel	11 00
" Saddle	23 00
" Expenses	6 00
" Charley	5 00
" Tools	5 00
" Cow	4 00
" Branding Iron	3 00
" Charley	6 50
" Fred	9 00
" "	1 50
" Horse	40 00
" Saddle	54 00
" Wagon Horse	50 00
" Wagon & Oil	3 75
" Wagon & Oil	10 00
" Fred	5 00

July 16	By Nathorman	On
✓ "	Carrick	26 50
"	Cow	55 00
Aug 15	" Nathorman	30 00
✓ "	Carrick	20 00
"	Wagon	10 00
"	Wagon	10 00

241 00

19

Boone Rancho August 23^d 1858

Boone Rancho Cr
By Pickle & Co 8000
Dr E. F. Rudick 1000

Do ^{29th} Wagon Knife 345
Wording 1000 1345
Cr

By Wagon Dr 7000

Dr. McKinnis 3750
Matrons 1200 5450

Chas Matrons Dr
Dr Cash 3000

A. I. Ruelstone & Co Dr 2025

Dr A. P. H. Flanstrom Cr
By Cash 5000

Boone Rancho Dr
Dr John Murphy 1000

17 Mathewman Cr
By Cash 2000

Bome Rancho Oct 17th / 858

		Washburn	Dr	
Nov	11	To difference in harness		4.50
		A. K. Fisher	Dr	
		To 2 Cons Heals		11.50
		Silas Dildine	Dr	
		To 3 rd dampmk		4.00
		Granville	Dr	
		To Diff in Saddles		6.50
		Finney	Dr	
		To 1 Pun Horse		7.00
		Silas Dildine	Dr	
Oct	19	To 1/2 Rancho		337.50
	14	" 1/2 Reapm 50		14.00
Nov	9	" Cash 20		7.00
				447.50
	22	To Cash from Barn		297.95
		" " One horse		8.00
				377.95
Jan	14	Silas Dildine	Dr	
		To Aboultme 1.08		33.34
		" "		7.25
				41.59

Mayhew's Rancho Jan'y 1859

Dec 6 1858 Wm Sams Dr
 Paid To Cash in trade 2000

Nov 28 B. F. Bucknell Dr
 To 4 yoke of oxen Cr 6000
 By 1 yoke of oxen 2000

Dec 6 John Conway Dr
 paid To 2 y Bulls 1000

Silas Eldred Dr
 To Pat oxen

Nov 29 " Granite " 80
 " Cash 60 2000
 Cr

26 By Ant not drawn on B.R. 8000

Feb'y 2 Silas Eldred Cr
 By Cash (E. F. B.) 25000

4 E. G. Mathews Cr
 By Cash. C. Mathews 20000

11 " " In City 12000
 " " Ordinance St. May 37500
 172500

Marshall Ranch Feb 11th 59

Settled

E. G. Mathews Dr

E. H. To 635 Br 54.506 @ 18 643 17

J. R. " 305 " 24.389 @ 15 280 47

" 395 " 35.664 @ 16 443 70

G " 1143 " 78.948 @ 17 928 69

226 103

Amey paid Patrick Clark Cr
By Cash from Mr

200 00

113 25

paid

29 To Cash

Dr

5 00

10 00

15 00

Feb 6 " "

Amey (at Martins) Dr
To Balc due

15 00

Joshua Proctor Dr
To Balc due on horse

4 00

paid

Daniel Proctor Dr
To Amt due on horse

2 50

paid

R. B. Connarson Dr
To 2 Oxen

14 00 00

Settled

(Granville) J. A. M. Cr
By Mr K 4 mis gds

Mayhens Rancho Feb 24th / 1859

paid

Patrick Clark Dr
 To Bill of Exch 1500
 " Expend on same 484 15484

settled

Bill & Receivall
 By Cash from Wm Ho
 on a/c R. O. Flans 2000

paid

Francis Lens
 By Cash from Amst & Co 970

Oct 19

Silas Piddie Dr

settled

To 2 Loo May 1800

Feb 25

" 1 Wagon 13500

Nov 26

" Cash B Recur 20000

Feb 28

Patrick Clark Dr

settled

To Cash 500

Mar 6

" " 200 700

15

" " 100 700

25

Francis Lens Dr

paid

To Wale on May trade 2000

Mar 25

J. A. Mayhew Dr

By Frank 3000

charged in a/c to him
 with his Rancho a/c

24

Mayhew Rancho Mar 27 '59

paid

Patrick Clark	Dr	
To Cash		2500

April 9	Silas Dildine	Dr	
Settled	To Finck		500
	" Sprutt		50
	dash		150

July 7	Widow Walker	Dr	
	To 1 Cow		9000
"	My Cash	len	2750

Apr ¹⁸⁵⁹ 17	J. A. Mayhew	len	
	My Cash		2000

23	Widow Walker	len	
Settled	My Cash		1250

Paid 29	Rancho Colinda	Dr	
	To Cash		1000

May 3	J. A. Mayhew	Dr	
	To Cash for Rto		12500
	Silas Dildine		275

Mayhew Rancho May 3 1859

At Fisher Dr
To Cash 4000

12 Patrick Clary Dr
To Cash 500

15 J. A. Mayhew Dr
To Cash 500
Panchos 500

Settled 30 Silas Piddine 400
To files 400
" Cash 4000
" C. Gleason 600
" Cash as Rth 1320

May 15 J. A. Mayhew Dr
To files 4

paid by Cash wheel
" By Cash
To interest to the bank Dr 156000

June 19 Panchos Lohinda len 250
Settled 1859 My trip to San Leandro

July 21 J. A. Mayhew On 12500
To 1 Horse Pete

26

Mayhew's Rancho June 21/59

I. A. Mayhew Cr 5 00
 9 Bxcs + Cast Wheel

Lilas Pillipi R Dr
 Fr Cast Wheel + Bx
 50¹¹ Sugar

July 1 I. A. Mayhew Cr 3 00
 9 Bxcs + Cast Wheel
 End before Balance Wheel

Settled 3 Lilas Rancho Cr 35 00
 To Old Man Line

Settled 5 Johnathan Mayhew Dr 22 00
 To Cash + Bx mfg

10 I. A. Mayhew Dr 10 00
 To 10 Skiff Bar

Settled 11 John Valsey Dr
 74 2 ft Masas 17 00
 Hauling 2 00
 Nails 1 00
 Milk 4 00 24 00

27

Mayhew Ranch July 12th 1859

I. A. Mayhew Dr
 For Buggy Ride 15 00

14 John Milton Dr
 For 3rd day Heauling 14 00

Sittled 14 Silas Oldline Dr
 By Wagon 30 00

19 I. A. Mayhew Cr
 For Cash & Horse 20 00

19 Alfred K. Fisher Cr
 For Cash & Horse 20 00

Sittled 20 Silas Ranch Dr
 For Heauling Grain 25 00

25 Alfred K. Fisher Dr
 For Trip to Van Hook 5 00

Sittled Silas Oldline Dr
 For Cash for Kennel
 Ranch
 1 Whip & Saddle 2 25

28

Mayhew Rancho July 29, '59

Settled Elias Rancho Cr
 By 10 Shedd & Hunt
 " 9000 5000
 " Reapen 1600

Aug 15 L. A. Mayhew Dr
 To Cash 200

20 By Cash Cr 55000

paid 21 Pat Clark Dr
 To Cash 5000

26 Alfred K. Fisher Dr
 To money for Red 60800

31 L. A. Mayhew Dr
 To money for 10000 6250

31 Pat Clark 250

Sept 1 Wilman Cr
 By Cash 550000

3 L. A. Mayhew Dr
 To Cash in City - 1000 - 140000
 at Alvarado he was with - Nelly

29

Mayhew Rancho September 3rd 1900

Settled	Vilas Rancho	Dr	
	To Bill of Flour	9	
	Syrup	14	
	Oil	6 25	1925

3	I. A. Mayhew	Cr	
	By Cash of McKee		1 00

10	A. K. Fisher	Dr	
	To Heilmans		2 00

26	I. A. Mayhew	Cr	
	By Cash		14 00

Settled	26 Vilas Rancho	Dr	
	To fixing Reap Knife		1 00

Cash paid	1 Jones	Dr	
	To me		3 25

1	I. A. Mayhew	Dr	
	To Cathart & Mosier		10 00

paid	26 Vilas Pildine	Cr	
	By Barry		2 00

Mayhew Rancho November 4th 1860

J. A. Mayhew
To Cash paid Drd 56.00

Settled 15 Capt Talpy Dr
To 1200 ft of frame @ 32 3840
Hauling 6
56 P.M.S @ 20 1120
Hauling 2
Stails 1.50
6² dgs making free 12.00

Settled 17 Tanny Cr
To 937 Mayes @ 25
Paid Mr Jones Dr
To 10 Skid Bar
28

Settled J. A. Mayhew Dr
To Cash in carriage in city 200.00
then I sold horse to Brigham H. Bell
George Dr
To cash to go to city 100.00

Settled 30 Silas Eldine
To Cash 100.00

Mayhew Rancho Dec 1/1860

Paid	Shro	Dr	
	To Cash for Spanias		4000
1	B. F. Bucknell	Dr Cr	
	By Am		5000
Paid 6	C. F. Cannon	Dr	
	For Machine		1000
Set	Amis	br	
	By 25 Reides		6250
Set 20	Amis	Dr	
	To Knight		150
	J. A. Mayhew	br	
	By Cash for Piano		1000
Set 31	Forbes Ranch	br	
	By Negro	2400	
	" Comd	6000	8400
Settled	John Conway	br	
	By Cash		2500
Paid	By	br	
	By Balc due		3725

22

Mayhew Rancho December 13th 1860

Settled	Capt Mauston	Dr	
	To use of mule		
Settled 25	George	Dr	
	To E. L. S. & Co		1075
	" 2 days to San Jose		
31	Estate of B. F. Backnell	br	
	By Cash		4500
	" " " " " " " "		
Settled 19	Amis	br	
	By Cash		4050
Settled 12	John Conroy	br	
	By Cash		3000
Settled 6	Amis	br	
	By Cash		6000
Jan. 1860	J. A. Mayhew	br	
" 3	By Cash		500
	" " " " " " " "	Dr	
	J. L. M.'s Bill		2179
	" " " " " " " "		200000

Mayhens Rancho Pech 1860

J. A. Mayhew Dr
To Sale Bt B 26000

To Cash Call Mayhew 1000

George Or
To line at Marston 1 mile 750

Settled Augustin Bernal
To hauling lumber
15 Mft @ 12080

Paid Solone Moore Dr
To use of Oxen 200

Jan 3 J. A. Mayhew Dr
To Cash paid Las 10000

Feb 3 J. A. Mayhew Dr
To Cash on paid on Dr 500

Feb 4 G. M. Army Dr
To Cash 5000

4 Alfred C. F. Men Dr
To Cash 7500

34

Mayhew Rancho Jan'y 11th / 860

Settled	Tom's	Ln	
	By Cash		140 ⁰⁰
Settled	John Conway	Ln	
	By Cash		60
Settled	G. M. Army	Ln	
	By Cash		20 ⁰⁰
	J. A. Mayhew	Ln	
	By Cash		200 ⁰⁰
Settled	Tom's	Dr	
	To Cash for A. B. F.		500 ⁰⁰
Settled	Don't	Ln	
	By Cash for M. M. Mone		5 ⁰⁰
	" "		15 ⁰⁰
Settled / 6	John Conway	Dr	
	1 Mill		50 ⁰⁰
	3 "		105 ⁰⁰
	2 calves		30 ⁰⁰ 185 ⁰⁰
		Ln	
	By Cash		30 ⁰⁰

35

Mayhew's Rancho Aug 17th 1860

Settled Silas Rancho
 Recording permit Mayhew 3 50
 " fines 2 85 6 35

18 J. A. Mayhew Dr
 ✓ To Cash 200 00

Set 18 G. M. Almy Sen
 By Cash 200 00

Set 19 G. M. Almy Sen
 By Cash 300 00

Set 21 Silas Pildine Dr
 To Cash 192 00

Set 22 Group Dr
 To Cash 5 00

Set 23 Norris Sen
 By Cash 12 00
 " order on L. M. Moore 25 00

Set 24 P. G. Derr al Sen
 By Mifflin 20 00

Set To Cash 10 00

36

Mayhew Rancho January 31st 1860

Set	C. Kern	len	
	93y Cash		50 00
February 1	Augustin Bernal	len	
Set	93y Cash		66 50
Set 6	Philippe Puentas	Dr	
	To Cash		40 00
Set 10	Norris	len	
	93y Cash		15 00
Set 11	Keiram Jones	19th len	
	To Cash - 93y Cash		372 83
Set 11	Silas Oldline	Dr	
	To 1/2 less 100		79 66
Set 14	George	Dr	
fail	To Cash		10 00
Set 18	Norris	len	
Saturday	93y Cash		80 00
23	J. A. Mayhew	Dr	
	To Keilton's Bill		16 00

37

Mayhew Rancho Feb 27th 1860

Set	C Kern	Dr	
	By Cash		20000

Set 29	W McLeanthorn	Dr	
	To Cash		141111

29	D. A. Mayhew	Cr	
	By Cash from W Mc		40011

Set 29	George	Dr	
pd	To Cash		7500

May 2	C Kern	Dr	
Set 2	By Cash		10000

Set 4	George	Dr	
	To Cash		300

Feb 25	D. A. Mayhew	Dr	
	To 2 Cows	25000	
	" 1 Hogg	25000	
	" 1 Heifer	5000	
	" 1 Dry Heifer	1200	56200
	" 1 Wagon to Bond	14000	

38

1860

San Francisco Marchth 1860

J. A. Mayhew Cr
 By Cash at E & M 100000

March 18 Gannille Dr
 To Cash 500

Apr 3 J. A. Mayhew Cr
 To cash J. Mayhew 14000 14000
 5 paid papers

Apr 16 By Cash to Jas Cr
 Subbottom pays Geo. C. Wickward 100000 100000

Apr 4 A. L. Fisher Dr
 To Cash 10000
 9 " " 15000 25000

May 11 " " 500
 28 " " 8000

June 3 J. A. Mayhew Cr
 By Cash 450

June 9 J. A. Mayhew Cr
 To 2 Cows 10500

The entry of Apr 16
 should be Cr 10000
 by J. A. M. for purpose
 see above

San Francisco June 19th 1860 ³⁹

Geo. C. Wickware Dr
To cash on my note 10000
" Interest on same 150 00 115000

June 19 J. A. Mayhew Dr
By Cash 70000

July 7 J. A. Mayhew Dr
To 2 yoks CKN 22500
" " " "

Interest pd to J. O. Harris 13000

Mar 4 To Cash pd Geo. C. Wick
pd July 19 Principal & Interest 1025 00 1370 00

July 19 Geo. C. Wickware Dr
To Cash pd him 104000

1859
" 19 H. P. Mayhew Dr
To Bill of Exch. 25000

this is the same bill
of Exch. ch. to A. L.

Fisher depays 27

To Bill of Exch. 2500 375 00

this was a bill of ex
for 400 - of which 375
was sent on ac of
Quail L. A. Fisher the 25th
from H. A. M. to H. P. M.

San Francisco Aug 19th 1861

J. A. Mayhew Dr
To Balc Shilgers Mte 2100

Aug 19 J. A. Fisher Dr
To Cash 10000
" Clark dead lot 1000
" Cash 3000
" " 25000 66000

¹⁸⁶⁰ Sept 26 A. N. Fisher Dr
To John C. Dwyer Mte 15000
" Interest 7687 22687

¹⁸⁶¹ May To Cash 6000
" " 4000 10000
Oct 25 " " Taxes to Vick 1148

¹⁸⁶² Jan 1 Schuyler J. Clay Dr
¹⁸⁶¹ To bill pd Fred Wright 10754

Sept 11 " 100[#] Beef @ 6[¢] 600
16 " 505[#] " @ 5¹/₂ 2777

Oct 17 " 520 " @ 5¹/₂ 2860

Dec 19 " 528 " @ 6[¢] 3168 9405

The bill of Oct 17th I
think was Oct but am
not certain

538[#] Beef @ 6[¢] 600
525[#] " " 3218
528[#] " " 3120
3168 10106

San Francisco Aug 1862

1859	Nov 28	A. N. S. Sher	On	
		To Cash or order		
1859	Oct 6	To E. G. Mathews	250000	
		To Cash paid to day		
		his note held against		
		A. N. S. Sher	26440	
		Expense	1500	
	15	To cash paid Subst Co	67500	
1860	Jan 9	" " due J. P. M	75000	
1860	Jan 3	" " 9d J. J. Gray	230062	
		" Boone Ranches	36000	686502
		" Searching title	1500	
Aug	14	Chas Danegun	On	
		To Cash loaned		2500
	25	Lizzi Fish Gul	On	
		To Cash		1500
		" " prior		300
Nov	29	Schu H. S. Clay	Cr	
		9m Bills of Exch		10116
		Sixty Five of this was		
		pd on July 21, 61 - by two		
		orders on Mathews in the balc		
		of the orders 105. I pd him		
		in coin July 21 st		

1862
Sept 30 Schu H. S. Clay Cr
To

Nov 7 Schu H. S. Clay Cr

768.32

above amt due or
recd from freight

14849

whole of 24th 768.32

for casts bills 15701

61132

on hand 208.77

for casts bill

due previous

to sale of 1/3

110.56 1/2 5528

14849

1872
Oct 24 Water lot Dr

To Taxes

1873

Apr 3 D. K. Fisher Cr
To Taxes & Bussell
" Spunkon lot
for A. C. Nichols for
cleaning up title

3575

2807

Mr Mayhew
London
11 Oct

On
1900
20

3900

HH

"The Old Masters and their Pictures"

By Sarah Lytton.

Cara' cci pronunciation,	
decadence	Bologna
Agostino	apsis
Annibale	Capella
Guercino	Pieta
Domenichino	Cavallo,
Guido Reni	chiaroscuro
apsis	Borghese
Caravaggio	
Spada	
scudi	
genre	

Art in the 15th Century

The three Caracci

In the falling away of the schools of Italy, and especially of the followers of Michael Angelo and Raphael into mannerism and exaggeration, fitly expressed in the delineation of heathen gods and goddesses, there arose a cluster of painters in northern Italy who had considerable influence on art. The Caracci included a group of painters, the founders of the later Bolognese School. Lodovico, the elder of the three was born at Bologna 1555. He was educated as a painter and was so slow in his education, that he received from his fellow scholars the nickname of "Il Bue" (the ox). But his perseverance surmounted every obstacle. He visited the different Italian towns, and studied the works of art which they contained arriving at the conclusion that he might acquire and combine the

excellencies of each. This combination which could only be a splendid patch-work without unity was the great aim of his life, and was the origin of the term eclectic applied to his school. Its whole tendency was toward technical excellence, and in this tendency, however it might achieve its end, painting showed a marked decline.

As an example of the motives and objects of this school, may be illustrated by a few lines from a sonnet of the period written by Agostino Caracci.

"Let him who a good painter would
Acquire the drawing of Rome,

Venetian action and Venetian shadow,
And the dignified coloring of Lombardy;
The terrible manner of Michael Angelo
Sibian's truth and nature,

The sovereign purity of Corregio's style
And the true symmetry of Raphael
With a little of Burginiano's grace
But without so much study & toil

Let him only apply himself to imitate ^{copy} the
Which our Niccolino has left us here."

Lodovico opened a school at Bologna in which he was for a time largely assisted by his cousins. He died in 1619.

Agostino Carracci, cousin of Lodovico was born at Bologna in 1559. His father was a tailor and Agostino himself began life as a jeweler. He became a painter and an engraver in turn, devoting himself chiefly to engraving. Toward the beginning of the seventeenth century, he was with his more famous brother Annibale at Rome, where he assisted in painting the Farnese Gallery, designing and executing the two frescos of Galatea and Aurora with such success, according to his contemporaries that it was popularly said "the engraver had surpassed the painter in the Farnese." Jealousy arose between the two brothers in consequence, and they separated, though not before Annibale had perpetrated upon Agostino a small but malicious practical joke which has been handed down to us.

Agostino was fond of the society of people of rank and Annibale, aware of his brother's weakness took the opportunity when Agostino was surrounded by some of his aristocratic friends, to present him with a caricature of the two brothers father and mother engaged in their tailoring work. Agostino died at Parma when he was a little past the age of forty and was buried in the cathedral there in 1662.

Annibale, Agostino's younger brother, was born in 1588. It was intended by his parents that he should follow their trade and become a tailor, but he was persuaded by his cousin Lodovico to become a painter. After visiting Parma, Venice, and Bologna he worked with his cousin and teacher for two years. He was invited to Rome by the Cardinal Odoardo Farnese, to decorate the great hall of his palace in the Piazza Farnese with scenes from the heathen mythology. For this work he received a monthly

salary of ten scudi (about two guineas) with a maintenance for himself, two servants, and a farther gift - at the completion, of five hundred scudi (about the same as our dollar).

It is said, this parsimonious payment - so ~~thought~~^{pressed} upon the mind and affected the health of Annibale, that - with a visit to Naples where he in common with other artists suffered from the persecution of the Neapolitan painters it completed, the breaking down of his constitution. He painted with the assistance of Albani, the frescoes in the chapel of San Diego in San Giacomo degli Spagnole, and pressed upon his assistant - more than half the pay.

The merit of the Caracci lay in their power of execution and in a certain bold naturalism or rather animalism, which they added to their able imitations for their pictures were not so much their own as "After Titian" "After Correggio" &c. In this intent - regard to style and this perfecting of means to an end

thought and its expression were in a manner neglected.

Let - to the Caracci and their school, is owing a certain studied air of solemnity and sadness. *vid* "Ece Homo" and "Pietas" which in proportion to its art - has a powerful effect on many beholders who prefer conventionality to freedom; or rather who fail to distinguish conventionality in its traces. Annibale, was the most original, while the least learned of the Caracci, yet even of him it could be said that he lacked enthusiasm in his subjects.

His best productions are his mythological subjects in the Farnese Palace. A celebrated picture of his, that of the "Three Marys" (a dead Christ, the Madonna and two other Marys) is at Castle Howard and has been exhibited at Manchester and also at Leeds. At Manchester, it attracted great attention and admiration. This was ^{not only} because Annibale Caracci in this picture has attained a most

piteous mournfulness of sentiment -
 but because such work as that
 of the Caracci finds readiest accept-
 ance from a general public, which
 delights in striking superficial
 effects. The same reason in
 conjunction with the decline of
 Italian art may account for the
 great number of the Caracci school
 and followers. Annibale Caracci
 was one of the first who practiced
 landscape painting and genre pictures
 such as "The Greedy Eater" and
 others as separate branches of art.
 Two of his landscapes are in
 the National Gallery -

Guido Reni, commonly called
 "Guido" was born at Bologna in
 1575. His father was a musician
 and intended Guido should follow
 the same calling, but he finally
 became a painter and student in
 the school of the Caracci. He
 followed Annibale Caracci to Rome
 and lived there for twenty years.
 He obtained great repute, and
 was held in high favor, but taking
 offense at some supposed injustice

he left Rome and returned to Bologna where he established a large school. He made great sums of money which might have enabled him to live in ^{the} splendor which he coveted but on account of his passion for gambling and his grossly extravagant habits he was constantly in debt.

He was often driven to tax his genius to the utmost, and to sell its fruits for what they would bring irrespective of what he owed to himself, his art, and to the giver of all good gifts. He died in Bologna and was buried, with much pomp in the church of San Dominico, in 1642.

Of Guido it is said: he had three styles: the first after the vigorous manner of Michael Angelo; the second in the prevailing ornamental taste of Rome at that time and the Caracci. This is considered Guido's best style and is distinguished by its subtle management of light and shade. His third, which is called the "silvery style" from its greyness.

degenerated into insipidity. And with little wonder, for at this stage he sold his time at so much per hour, to picture-dealers, who stood over him to see that he fulfilled his bargain, and carried away the saints he manufactured ^{from the easel}. Sometimes ^{these pictures} took him only three hours, some times less. His charges were raised from five guineas for a head and twenty guineas for a whole figure, to twenty times that amount.

He painted ~~but~~ few portraits - but many "fancy" heads of saints.

Nearly three hundred pictures by Guido are believed to be in existence. His individual distinction was a refined sense of beauty, but it was over-ruled by cold calculation and developed into a mere abstract-conception of empty grace without-heart-or-soul. His finest work is the large painting of Phoebus and Aurora in the Rospiiglioso Palace at Rome. Among his best productions are ^{also} "The Crucifixion of St. Peter," a magnificent work in

a piece on the roof of one of the halls

the Vatican Museum - The Crucifixion
in the Church of St. Lorenzo, in
Lucina Rome. And the famous
portrait - of Beatrice Cenci, one of
the most interesting pictures in
Rome.

Domenico Zampieri, commonly
called Domenichino, was another
Bolognese painter, and another
eminent scholar of the Caracci.
He was born in 1681, and after
first studying under a Flemish
painter, he passed into the school
of the Caracci. While he was a
young man he was invited to
Rome where he soon earned
a high reputation, competing
successfully with his former fellow-
scholar Guido. Among his master-
pieces are the Flagellation of St. Andrew
the Martyrdom of St. Sebastian, the
Four Evangelists, and the Communion
of St. Jerome. In payment
for the latter Communion of St. Jerome
he received only about five guineas.
These four pictures were all painted
in Rome and still remain there.
Domenichino is said to have

excited the extreme hostility of rival painters and to have suffered especially from the malice of the Neapolitans. When he was invited to work among them, after a cruel struggle, he died in Naples, with the horrible suspicion of having been poisoned at the age of sixty in 1841.

The painter's fate was a miserable one and by a coincidence between his fortune and his taste in subjects, he has identified his name with terrible representations of martyrdom. Kugler writes, that Martyrdom, as a subject for painting which had been sparingly used by Raphael and his scholars had come into fashion in Domenichino's time. For painters and poets sought for passionate emotion and these subjects supplied them with plenty of food. Sensationalism is the flood hectic of arts decay whether in painting or literature.

Domenichino is accredited with more taste than fancy. He made free use of contemporary compositions, of even contemporary artists while he individualized all these

compositions. His good and bad qualities are those of his school already quoted alluded to, and perhaps it is in keeping with these qualities that the excellence of Domenichino's works lies in his subordinate parts and characters.

Domenichino — His frescoes are distinguished by correctness of design, soft delicacy and freshness of color. The heads of the figures in particular are remarkable for expressive force. The "Life of the Blessed Virgin" and the "Cure of the Demoniac Boy" are of exquisite beauty. Outside of Italy, the Museum of the Louvre contains possesses the largest number of Domenichino's works. Chambers Engr.

Ludovico Caracci was the son of a butcher. As a student he was so inept that his master advised him to abandon painting, but instead of that he went to Venice and Parma making acquaintance with the great masters there and returned to Bologna imbued with

art-principles quite opposed to the superficial mannerism then prevailing in his native city. In conjunction with his cousin, he founded, in spite of great opposition the school which afterward became so famous in the history of painting. The first principle of this new school was that "observation of nature ought to be combined with imitation of the best masters". So great was the success of these teachers, that in a short time all other schools of painting were closed in Bologna. Among some of Ludovico's masterpieces in the Accademia delle Belle Arte at Bologna are the "Madonna and Child Throned" "Madonna and Child Standing" the Transfiguration and the Nativity of St John the Baptist.

Chambers Ency-

Agostino Caracci was of too versatile a genius to devote himself closely to any subject. His magnificent painting the "Communion of St Jerome" shows that he might

have attained great eminence had he devoted his undivided attention to art; but he was in the habit of abandoning the easel for literature poetry and engraving on copper, and as an engraver he holds an important position in Italian art. His brother Annibale who was a slave to art quarrelled with him for his inattention and he left Rome & went to Parma. An illegitimate son of Agostino's was a pupil under his brother Annibale and painted some excellent pictures — Chambers Eny

Annibale Caracci, Progress as a student was rapid. He took at first for his models Corregio Titian and Paul Veronese. His first picture to gain him a wide reputation was "St Roche distributing Alms". His painting of the Farnese gallery, which is considered his greatest work, and the manner of it partakes of both Raphael & Corregio. He died at Rome in 1609 where his remains ^{were} ~~are~~ interred.

close to Raphaels in the Pantheon
He was one of the greatest-followers
of Corregio and in composition approached
most-nearly to the style of Raphael

Lodovico had greater talent in teaching
while Agostino had a more versatile
invention but Annibale was unques-
tionably the greatest-artist-of the three.

Chambers Ency.

Guercino the "squint-eyed"
more properly Gian-Franuccio
Barbieri, a celebrated master of
the Bolognese school was born
at Cento a pretty town not far
from Bologna, in 1615⁹⁰. He
gave early proof of his intuitive
love of art, by sketching with
the roughest materials on the house-
door a Virgin so full of artistic
promise, that his father in
spite of his straitened circumstances
took immediate measures for
training the boys talents by recur-
ring for him the best tuition
in drawing the place afforded
In At the age of 26 he opened
an academy at Cento to which
pupils flocked from all quarters

From the age of 29 to 33 he visited
different-cities of Italy, particularly
Rome and Venice to improve
himself by the study of the works
of other eminent painters. When
the age of fifty-six, he went
to Bologna to live and died
there at the age of seventy-six
in the year 1666. Some of
his early paintings bear perceptible
traces of Caravaggio's style, in
their powerful effects of deep
coloring and strong fidelity to
nature, while they much surpass
those of this great realist in
dignity and refinement of tone.
They are deficient however
in accuracy of design. His works
are numerous, and are found
in the galleries of Rome Bologna
Parma, Modena, Perugia and
Paris. His master-pieces are
considered to be the fresco of Aurora
which decorates the ceiling of one
of the casinos of the Roman
villa Ludovisi; the famous
"Persian Sybil" and "Saint Petronilla"
in the Capitoline Gallery at Rome.
At Cento, the artist's house

"Casa di Guercino" is carefully preserved with its fine paintings and frescos decorations, and is the chief object of interest to those who visit the place. The church of Gento also contains several fine works of this master, who had an intense love for his birth-place. Chambers Every-

Notes-

Lodovico sent for his two cousins, to enable him to open his school as he could not accomplish his design without assistance. They were all three assisted by an eminent anatomist Anthony de la Torre. Their academy was opened under the name of Incamminati (which may be paraphrased the Right-Road) and was furnished with numerous casts, books and bassi-relievi which Lodovico had collected on his travels. From the affability & kindness of the Caracci and their zeal for the scientific education of their students the academy rose rapidly in popular estimation.

and all other schools were soon closed. They continued together until Agostino & Annibale went - at the invitation of the Cardinal Farnese to paint his gallery.

The superior praises awarded to Agostino inflamed the jealousy of Annibale, already kindled by the reception given by the pupils of the Incammarati to Agostino's highly celebrated picture of the Communion of St. Jerome. and he was dismissed to Parma to paint the great saloon of the Casino. Here he died on the eve of finishing his renowned painting of Celestial, Terrestrial and Vernal Love.

~~Agostino~~
Annibale's small remuneration ⁴⁰⁰⁰ retired to Naples where an unconscionable contest for a great work in a church threw him into a fever of which he died.

Ludovico's most famous works are the Madonna standing on the Moon with St. Francis & St. Jerome beside her, attended by a retinue of angels - John the Baptist &

St-Jerome, St-Benedict and St-Cecilia, and The Limbo of the Fathers. He was the most amiable of the three cousins, rising superior to all feeling of jealousy toward his rivals, and though he received large sums for his productions, yet from his almost unparalleled liberality to the students of the academy, he died poor.

Agostino, did not untroubled by remorse for the inducements which, in accordance with the corruption of the time, he had introduced into some of his engravings.

Annibale's works are more diversified in style than those of the others and comprise specimens of painting after the manner of Correggio, Titian, Paolo Veronese, Raphael & Michael Angelo.

Most distinguished are the Dead Christ - in the lap of the Madonna; the Infant & St John - St Catherine, St Roch distributing alms. (now in the Dresden gallery)

and the Savonarola sailed over
by the Marquis, now in the pos-
session of the Earl of Carlisle

He frequently gave great im-
portance to the landscapes
of his compositions. His
reputation is tarnished by
his jealousy & vindictiveness
towards his brother, and the
licentiousness of his life which
was one cause of his being brought
to a comparatively early grave

Eclectic School - The principle
of this school was to study in
the works of the great masters
the excellencies for which they
had become famous and to
combine these in the production
of the school itself

For instance there was to be
the design of Raphael, the
power of Michael Angelo, the
color of Titian & so on.

The dullest connoisseur
will at once perceive that
a picture uniting these various
kinds of greatness would be
a glorious, and indeed an

unparagoned work of art -
But it does not follow that
the attempt to do this is good.
It is in fact, far the reverse,
and at the present day perhaps
few axioms in art, have won
a wider acceptance than that
which pronounces eclecticism
to be at once a result - and a
symptom of decadence.

Eclecticism indicates that the
creative impulse, the vital energy,
and fertility of art - have departed
that the artists or workers of
that day, can no longer do
what their forefathers did -
produce admirable works, because
in themselves spontaneously
capable of doing so. They have
on the contrary to investigate
what has been achieved, and
labor not for a new achievement -
but for one re-combining and
re-applying old successes, and
qualifying or ^{indeed} neutralizing the
strength of one quality by that
of the other. This is an
attempt to produce works of
art upon the principle -

which govern the criticism of
those works — an attempt —
predestined to sterility, for
no two things are more
antagonistic, the producing
and the criticizing power.
They may no doubt be
united in the same person
but cannot work out their
results, the one through the
medium of the other.

Guido.

Received an order from the
Pope at Rome, to decorate the
private chapel of the palace of
Monte Cavallo, but became dis-
gusted with the parsimony of
the papal treasurer returned
to Bologna. Was recalled to Rome
by the Pope and executed a number
of important works including Aurora
in Ross's palace — Concert of Angels
in the apsis of the Capella Sta. Silvia
the St-Andrew in the chapel of the
same name and the painting of
Xochim in the gallery of the
capitol. Was invited to Naples
and had nearly finished his

Naturally - now in the choir of San Martino when he was driven away by the jealousy of the Neapolitan artists

Eclecticism -

The Eclectic schools endeavored to unite the pupils trained themselves under masters of exaggeration and tried to unite opposite exaggerations that was impossible. They did not see that the only possible eclecticism had been already accomplished; the eclecticism of temperance which by the restraint of force gains higher force; and by the self-denial of delight - gains higher delight, Ruskin

I The immediate effect upon art - of the renewed activity of the Roman Catholic church consequent - on the Reformation was very apparent in Italy and as early as the latter part of the 16th century we trace the fresh development - of Italian painting in many central localities. The chief painters of this time latter part of 16th & first half

of 17th century are known by the name of Eclectics from their having endeavored to select and unite the best qualities of each of the great masters without however excluding the study of nature. This aim when carried to an extreme, necessarily involved a great misconception, for the merit of the earlier masters consisted strictly in their individual and peculiar qualities, and the endeavor to combine characteristics essentially different was inherently false.

Lodovico

a student first of ^{Fontana} Prospero and afterward of Tintoret in Venice. He passed his youth in constant & close attention to studies which had become a dead letter among artists & which exposed him to ridicule and contempt.

It was Lodovico who first dwelt in his pictures on the pathos of sorrow, whence resulted the many Ecce Homos and the Sorrowing Virgins of the Bologna.

* These have been
frequently engraved

School

Annibaldi

The series of frescoes of mythol-
ogical designs in the Farnese #
palace - his best - performance
Indeed these works may be
accepted as the fairest criterion
of the school. Artistically speaking
they claim the utmost admi-
ration and in the technical
process of fresco there are
no more finished specimens

The arrangement on the arched
ceiling is only surpassed (and
that - it is true in a different
way) by the Sistine Chapel

The drawing is masterly,
both in the nude and in
the draperies and so far
as fresco permits - modelling
coloring and chiaroscuro may
be termed perfect. Yet inde-
pendent of the ostentatious study
of Raphael & Michael Angelo which
is everywhere apparent - we
feel the want of true life &
of the real capacity for enjoy-
ment - which in subjects of
this kind is essential. In

the composition of Galatia - one of the many subjects represented - it is evident - that the fullest enjoyment of the scenes was intended to be expressed. Its general expressive however is cold and heavy, and the same may be said of other mythical subjects.

(Rugler) ^{historical}
In some of Annibals pictures the landscape divides the interest with the figures. This is the case with several in the Louvre.

Doménichino

In him we occasionally observe the artlessness & free conception of nature which were peculiar to the contemporaries of Raphael, but - he could never cast aside the trammels of his school. This was to be the less expected as he was not gifted with a particularly rich fancy.

In his communion of St. Jerome there is a close though not - servile imitation of Ag. Caracci.

In his Four Evangelists the group of the St. John surrounded

with angels constitutes one of the finest-efforts of the kind

These wonderful compositions are in the cupola of S. Andre del Valle at Rome. In some of his historical pictures he is cold and studid in the principal subject - while the subordinate figures have much grace & a ^{noble} character of beauty. Of this, the two frescos in St. Luigi in Rome from the life of St. Cecilia are striking examples. It is not the saint - herself bestowing her goods from a balcony, who constitutes the chief subject, but the group of poor people standing below.

The same may be said of the Death of the Saint, where the admiration & grief of the bystanders are inimitable.

Also in the Scourging of St. Andrew, the group of women thrust back by the executioners is of the highest beauty.

His most-beautiful works are at Fano in a chapel of the Duomo. They represent scenes in the life of the Virgin painted in frescos. 71

They suffered from smoke when
part of the church was burnt -
but in the Visitation the best-
preserved picture there is a failing
for beauty, a purity, candour, and
mildness of expression such as are
hardly ~~not~~ to be met with in any of his
other works.

Another of D's best works ^{is} an
oil-painting in the Borghese Gallery
of Rome. It represents Diana and
her nymphs, some of whom are
shooting at a mark with arrows -
others bathing. This is a pleasing
conception, peculiarly fine in its
lines and full of characteristic
movement. Yet the expression
of the heads is not ^{equally} natural
throughout.

A beautiful picture by this
master - a guardian angel
defending his charge - a fine splendid
boy - from Satan, is in the public
gallery at Naples. A fine
half length figure of St John
looking upwards in inspiration
well known by Mulford's engraving
is in Prince Narischkin's collection
at St. Petersburg. Another not less

admirable is at Castle Howard

A fine St. Sebastian, with pious women dressing his wounds, is in the Stadel Institut at Frankfort.

Like Annibale, he was invited to Naples, and like him too was persecuted by the Neapolitan artists who tolerated no strangers.

His most important works in Naples are in the Chapel of the Tesoro in the Duomo. He died before their completion - it is suspected by poison.

Guido.

This artist was gifted with a refined feeling for beauty - both in form and grouping.

In a freer period of art, he would probably have attained the highest excellence but it is precisely in his works that the restraint of the age is ^{most} apparent.

His ideal consisted not so much in an exalted and purified conception of beautiful nature, as in an empty abstraction devoid of individual life and personal interest. In the beauty

of his forms, of the heads particularly (which are mostly copied from celebrated antiques, for example the Niobe) and in his grouping we perceive the cold calculation of the understanding, and it is but seldom that a spontaneous feeling makes its way. The progressive development of Guido was singular in its kind for its period was marked by works very dissimilar in style.

Those of his early time have an imposing, almost-violent character - grand powerful figures finely arranged, with dark shadows.

Among these is the Crucifixion of St Peter now in the Vatican. This is quoted as having been painted in imitation of Caravaggio. Some of his best pictures in the Gallery at Bologna belong to this class.

Among these may be mentioned the Madonna del Pianto and the Crucifixion, one of Guido's finest - most dignified creations.

Another Crucifixion in the Modena gallery - Christ on the cross alone with drapery violently

agitated by the storm which is indicated by the dark sky - is a striking picture. Also one in the Berlin Museum - representing the two hermits - St. Paul & St. Anthony powerful figures that - may be called true heroes of the desert. Subsequently his fondness for the powerful became moderated and a more simple and natural style of imitation succeeded. We have few examples of this happy period of transition. His best picture (unfortunately unfinished) belongs to this time. It is in the choir of S. Martin's at Naples where the artist was invited but like others driven away by the jealousy of the Neapolitans. The subject is the Nativity -

Another at Bologna. The Massacre of the Innocents in which the female figures are beautiful & the composition very animated. The figure of the Virgin in it is of solemn beauty -

In the figures of the shepherds
& the women. There are found
a beauty & attractiveness not to
be found in any other of the
works. Another specimen
is Aurora in the Palazzo

In this Aurora precedes
Phaetone whose chariot is
drawn by white & pinto
horses, while the horses advance
in rapid flight. Among
the latter are some graceful
figures in beautiful action
& the whole is brilliantly colored.

A third example of this
his best time is the fresco
in the apse of the Capella
S. Silvia near S. Gregorio, Rome.

It represents a concert of
angels above a balustrade
adorned with drapery, on which
lie music books. In the centre
are three naked children singing
& on each side charming figures
of full-grown angels with
trumpets violincellos flutes and
lambourines. Above is the first
person of the Trinity in the act
of benediction. The whole

pediment is imbued with a glow
of youthful animation & beauty
which reminds one of the best
times of Italian art - Another
frisco, in the neighboring Capella
S. Andrea is of high merit -

St. Andrew, on his way to exe-
cution sees the cross in the distance
awaiting him & falls on his knees
in adoration while the executioners
& spectators regard him with as-
tonishment - Another less
pleasing, of which there are numerous
repetitions represents Fortune
as a naked female figure, while
an Amorino endeavors to hold her
back by her veil & hair.

Those of his later period
are the silver greys. In these
an insipid idleness inhibits
itself more & more and approaches
its greatest degeneracy - an
empty ordinary kind of grace
of rapid generalization without
character.

* Some are whispering playfully together
others are looking curiously down

The best of this class is the Assumption of the Virgin in the Gallery at Munich. One of the angels who supports the Madonna is remarkable for its delicacy & grace.

There is a more celebrated picture in the gallery at Bologna but it really has less merit.

It represents a Madonna in a group of angels, with the patron saints of Bologna beneath.

This picture is called "Il Pallione" (the church standard)

from its having been originally used in church processions.

^{Smiling &c} At this time were painted the Madonnas Cleopatras Sybils &c which are to be found in every gallery. A large number of his works of various periods are in the Louvre.

* Some of these however are careful & charming works such as Andromeda in the Rosignolo summer house.

Guercino,

a pupil of Guido's

The progress of his development may be compared to Guido's but he was distinguished from his master by the expression of a livelier feeling. In his early works we find the same power & solidity - & the same depth of shadow ^{as Guido's} but tempered by a certain sweetness and by an admirable chiaroscuro.

Two excellent pictures of this class are in the Gallery at Bologna - St William of Aquitaine assuming the garb of a monk, and The Virgin appearing to St Bruno - also in the Spada Gallery at Rome Dido's Last Moments - a large picture full of figures. The expression of sorrow in Dido and her attendants is of the utmost power, & the colour is glowing & deep. St-Petronilla in the Gallery of the Capitol is painted in a masterly manner. St-Peter raising Tabitha in the Pitti

Palace, though of smaller dimensions is very fine

A Madonna in the Clouds, the Incredibly of Thomas, Madonna & Child Enthroned with the infant-Baptist on the pedestal are other celebrated examples

At a later period, like Guido he adopted a softer style in which he produced a fascinating effect by a delicate combination of colors

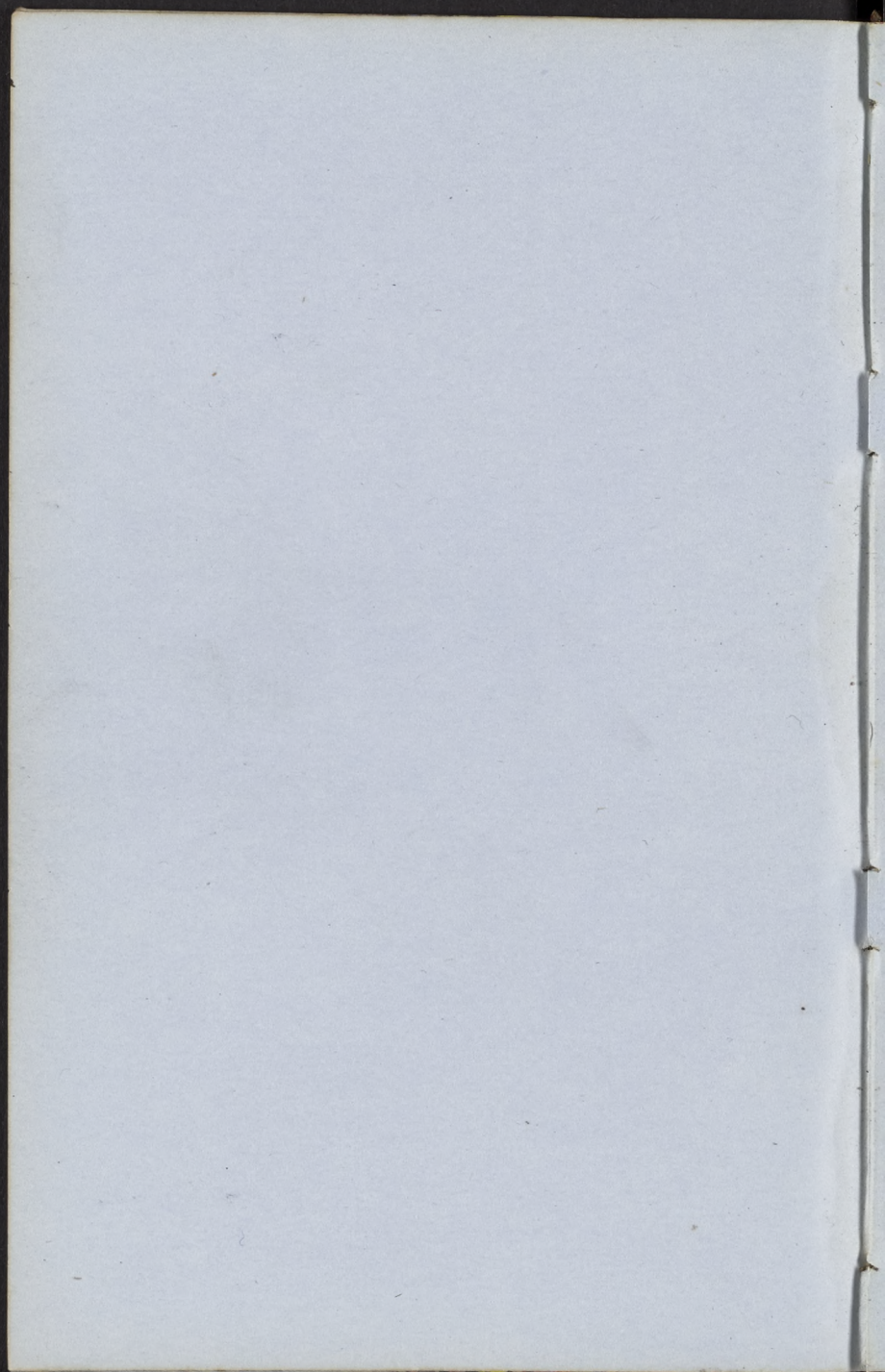
His works of this time have a certain sentimental character, which in some instances is developed with peculiar grace

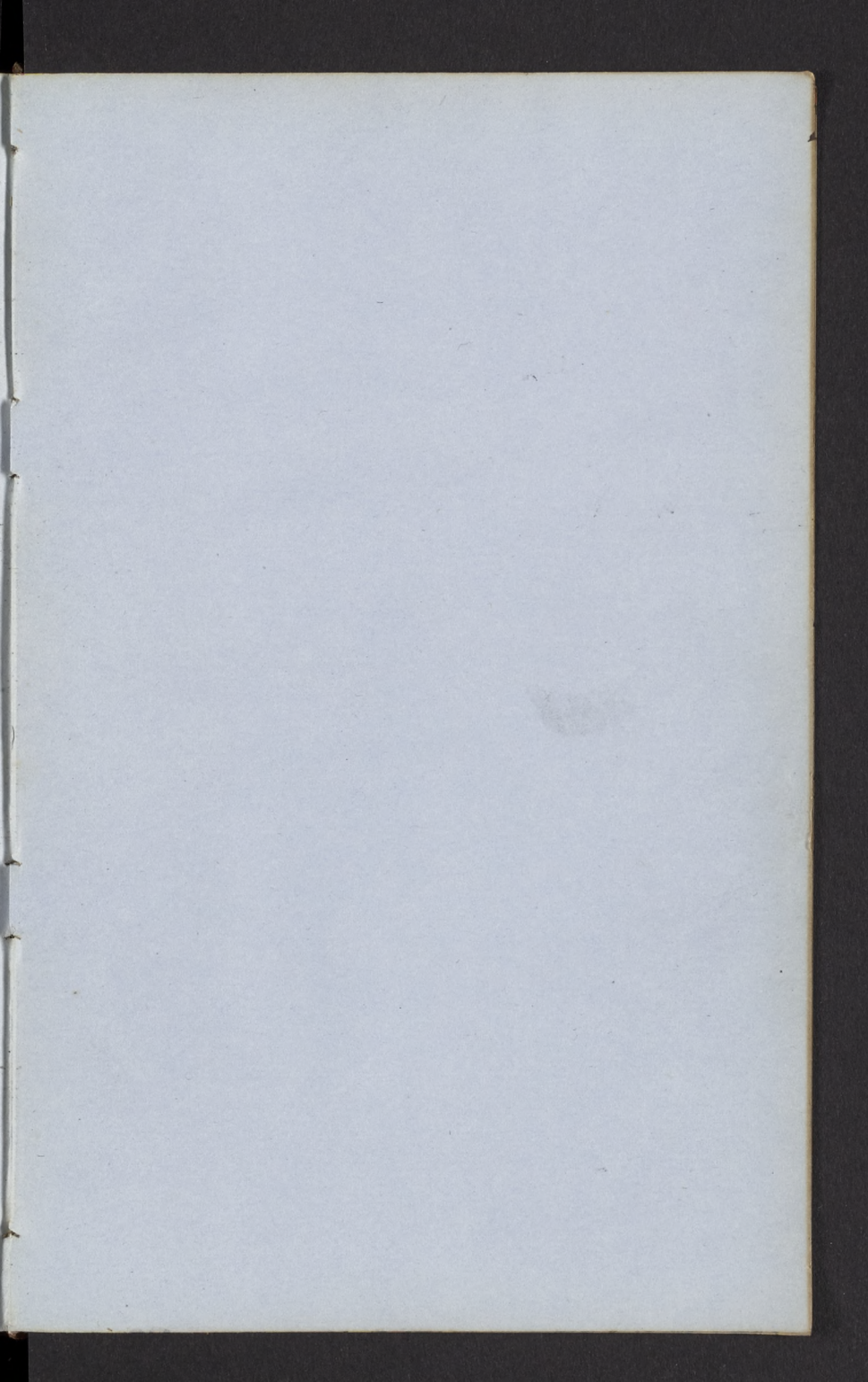
Among the best are Hagar and Ishmael in the Gallery at Milan - a Sybil in the Tribune at Florence - also several pictures in the Louvre and in English galleries

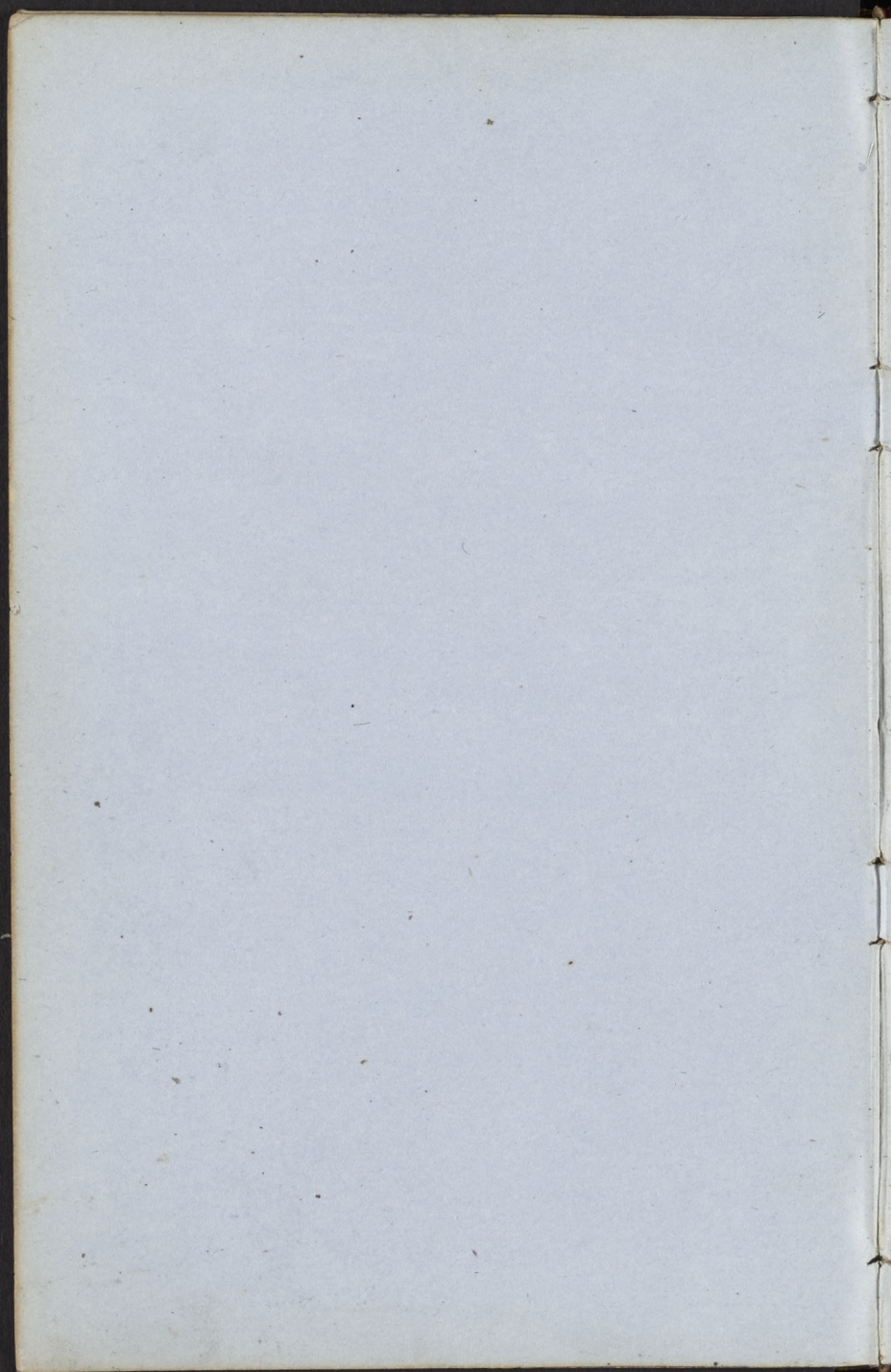
In the Louvre Campana collection is a fine portrait of Pope Gregory XIII by Gerardo

In his later works the same insipidity noticed in Guido appears

A repulsive mannerism takes the place of sentiment - & the coloring is pale & washy. He practiced landscape painting & acquired in this department a beautiful & rich style in coloring - # Benedetto was one of the most remarkable scholars & imitators of Gurrino. Among his works are 106 altar pieces, 144 large compositions, and an immense number of Madonnas portraits & landscapes. - besides numerous drawings. He amassed a handsome fortune by his paintings. Continued to teach & paint until his death. St. Petronilla was painted for Pope Gregory XV. and is now in the Capitol.







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